

# CIRCUS

THE  
OLDEST AMERICAN



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JOURNAL.**

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## Miss Clipper's Anecdotes, Personalities and Comments, CONCERNING STAGE FOLK AND Sometimes OTHERS

BY JOSEPHINE GRO.

An originally expressed approval of the new dancer, Adeline Genesee, from the London Empire, was made by a stage hand at her Philadelphia opening recently. R. G. Knowles, standing near in the wings, was the recipient of the young fellow's comment upon Genesee's beautiful dancing.

"Look at her now!" exclaimed the humble admirer, enthusiastically, "she fairly sings with her feet."

A coincidental opinion was expressed by a pleased patron at the New York Theatre last week, where Genesee made her New York premiere in "The Soul Kiss." "Talk about emotion dramatically expressed by the face or movements of the body!" exclaimed this gentleman. "Look at the little feet of that dancer—she can just about talk with 'em!"

This, too, is the appreciative sentiment of the little Danish dancer's big metropolitan public, who have proved it by buying out the house for two weeks during the first few days' sale at the box office.

"Jolly" Fanny Rice, who has done her share in helping to maintain the present high standard of vaudeville, is soon to re-enter the comic opera field whence she departed for a "two-a-day" routine. The comedienne, who is as full of fun and jokes in every day life as she is upon the stage, perpetrated one the other day, upon a comedian who was on the same bill with her at the Empire Theatre, in Hoboken.

Strolling along Hudson Street and looking over the big posted bills, she especially noted the one reading: "Frank Fogarty, the Dublin Minstrel. Am I Right, Boys?" an original bit of billing.

"How I'd like to make him say, 'Am I wrong, boys?'" thought the little comedienne, and, a moment later, mentally declared, "I'll make him!"

Within a few hours she had made a little plan, the first move of which was to mail the young actor a "mash note," reading as follows:

"Dear Mr. Fogarty:—I saw your performance last night, and that was not the first time, either. I think you are the wittiest man on the stage. I love a witty man. I wish I could talk to you, for I know you must be as smart off as on. Won't you meet me under the big lamps around the corner of Third Street, off Hudson, near Meyer's Hotel, Thursday, five o'clock, to talk just for a few minutes. It would make me very happy. (Signed) Your admirer, Minnie Shultze. P. S.—I will wear a pink pinned to my jacket."

When Fogarty received the letter he passed it around among the performers for a laugh, and when he showed it to "Jolly Fanny" she laughed as heartily as the others.

"Are you going to meet the lady?" asked she.

"Sure, Mike," said Fogarty, "and I'll bet she's a fat Dutch girl with blonde hair. I wouldn't miss a joke like that for money."

After the matinee the next day Miss Rice hurried to her hotel where, with the help of the chambermaid, who lent her a skirt and jacket, she made up for "Minnie Shultze," looking the part to perfection in one of her own blonde wigs. With a light veil over her made-up face, and a pink pinned to her jacket, she was walking up and down Third Street. Noticing two men of the week's bill standing near by, she concluded to try on her disguise with them. She had passed them three or four times before they appeared to see her, and when finally they struck up a conversation she saw that her identity was her own secret. After a few minutes' light talk she laughingly proved herself to be Fanny Rice, and then explained her intended joke on Fogarty. They agreed to be close by to watch the outcome.

Miss Rice then strolled back to the ladies' entrance, and a moment later Fogarty appeared, as if looking for some one. Over-taking her, then passing a step or two in advance to see if the "pink" was in its appointed place, he politely said:

"Minnie Shultze, I think—how do you do?" Bashfully, the little comedienne acknowledged his greeting with a slight accent, intended to convey the fact that she was a German. The two chatted for a few minutes, during which Fogarty complimented his new acquaintance on her writing and correct spelling.

"Oh," naively exclaimed Miss Rice, "mine write und mine spell is besser ve mine speaking. I go by der night school."

In the dusk of the twilight she appeared to be such a bewitching little girl that Fogarty evidently wished to continue the conversation, and politely invited her to partake of some refreshment in a nearby cafe. To this she objected, and suggested a little walk rather than to go into a lighted place. Suggesting the action to the word, she turned and walked towards the spot where the two performers were watching, Fogarty walking beside her. As they passed, she saw the Dublin Minstrel give the others a funny side glance, and by this knew that to him "Minnie Shultze" was a real personality, and that the joke had "worked," with witnesses, too. Then the jolly laugh of the delighted comedienne rang out, accompanied by a hearty duet in the same key from the others. Fogarty looked blank for an instant, then he, too, joined. A few minutes later they all joined in liquid refreshment, followed by a dinner, and paid for by Fogarty, who on that occasion couldn't have made use of his catch line, "Am I Right, Boys?" without receiving a negative reply. At an inspirational mo-

ment during the dinner, in order to acknowledge himself not right, but wrong, he wrote on the back of the menu:

"Little Frankie Fogarty thought himself so nice—  
But was smartly fooled by Jolly Fanny Rice."

Charles Stutzman, of the Stutzman and Crawford skitters, in the comedy skit "The Wise Boy," caused the stage manager of a Wisconsin theatre, where they were playing, to do some big buying.

He and the comedian, Sam Rowley, were engaged in a friendly scuffle in the passageway between the dressing rooms.

"Keep quiet, can't you! There's a turn on. What's all that row down stairs there?" called out the stage manager from above.

"It's a couple of rats," exclaimed Stutzman.

An instant later they heard the manager at the top of the stairs, inciting his brindle bull to "sic 'em." The fierce animal scrambled down, followed by the excited manager, who informed them that he couldn't understand how rats could be there, as his dog had always kept the place free from them.

"Rats! Sic 'em!" he again repeated to the dog, who nosed excitedly in every corner. After a few minutes fruitless search, the manager exclaimed:

"You were mistaken, there were no rats here."

"But there are," declared Stutzman, "here are two—White Rats, at that."

And that is how two thirsty members of the big organization had several long, refreshing drinks at no expense to themselves.

Charles Seay, of the Harlem Opera House Stock company, tells how he unintentionally held a curtain for forty-five minutes.

He was on tour with "The Man From Mexico," playing "The Man," William Collier's part, at the West End Theatre, St. Louis. He was dressed in prison stripes for the second act, and, having plenty of time to spare before his entrance, decided that a big, cool glass of beer would do much towards keeping him fresh for his scene.

Accordingly he went down the back stairs and into the back way of a neighboring cafe. He had been observed by a policeman who was walking through the alley, and the actor's stripes, together with his manner, evidently suggested a way of distinguishing himself in arresting an escaped prisoner.

Seay, who had quietly entered the back door, was advancing to the counter to order his beer, when a heavy hand was placed on his shoulder, with the ominous words, "You are my prisoner." His excited explanations met with no release, and he was taken to the station, protesting. The captain, though somewhat suspicious, even when Seay declared himself dressed for his part in the play, finally telephoned the theatre, where messengers were being dispatched in every direction for the missing actor, whose absence was keeping the curtain down. And it took three quarters of an hour to straighten things out satisfactorily and to secure Seay's release. Maybe that deluded officer did not have to buy the beer that night when he went off duty.

**MABEL TALLAFERRO.** Whose picture appears on the front page of this issue, is the most recent successful candidate for stellar honors, and has scored a triumph in Frederic Thompson's production of "Folly of the Circus," at the Liberty Theatre. For a number of years, Miss Tallaferra was the most prominent child actress on the English-speaking stage. At the age of two and a half years she created the part of Baby Bannock, in "Blue Jeans"; at five she was with Chauncy Olcott; at seven with Andrew Mack, which was followed with the leading child's part in "Shore Acres," under the tutelage of the late James A. Herne. Mr. Herne, at that time, pronounced her the most talented child actress that had ever come under his observation. Subsequently Miss Tallaferra appeared in "The Children of the Ghetto," but it was perhaps as the fairy child, in "Land of the Heart's Desire," that she achieved a truly triumphant masterpiece of poetic and forcible juvenile characterization. At fifteen, Miss Tallaferra again scored as Love Mary, in "Mrs. Wiggs of the Cabbage Patch." At seventeen, she achieved another triumph in George Bernard Shaw's "You Never Can Tell"; at eighteen, she created the leading ingenue role in "In the Bishop's Carriage," and at the age of nineteen she was specially engaged in support of Mrs. Le Moyne, in Browning's poetic play, "Pippa's Passes," in which she said the stage for twenty minutes with her delightful reading of Browning's difficult, though beautiful lines. And, now, at the age of twenty, Miss Tallaferra (who still clings to the original Italian pronunciation of her name) is a full-fledged star at the head of her own organization. In one of the biggest successes on the Great White Way, in private life Miss Tallaferra is Mrs. Frederic Thompson, and her husband, Frederic Thompson, the managerial sponsor for "Folly of the Circus," is one of the founders of the New York Hippodrome, the creator of Luna Park, and the manager and producer of "Brewster's Millions."

### MONTANA.

Butte.—At the Broadway (J. K. Healet, manager) Grace George Jan. 27, 28, Henry Woodruff, 29, 30, in "Brown of Harvard," scored an immense hit. A box was donated on Wednesday night to the victorious high school football team.

Lulu (Dick P. Sutton, manager).—Week of 26, the Lulu Sutton Co., in "Red River," showed to excellent business. Specialties of merit were introduced, including amateur night.

GRAND (Geo. Donohue, manager).—Week of 26: May Riddle, Richy Craig, Hobson and Sheldon, Eddie Powers, Hayes and Suits, Katie Brady, and the moving pictures. This bill proved a winner.

FAMILY (Frank M. Clark, manager).—Week of 26: Rusticana Trio, Blisse Nixon and Minnie Moran, Armstrong and Lovering, Nellie Martini, Kennedy and Vincent, Alice Rooney, and the motion pictures.

Park Street (Wm. E. Kreiter, manager).—For 26 and week, the motion pictures, illustrated songs and Stuart Roache made good.

### OKLAHOMA.

Oklahoma City.—At the Overholser (Ed. Overholser, manager) "Ma's New Husband," Jan. 23, pleased. "Human Hearts," 26, did good business. "The Show Girl," 28, the College Widow, 29, 30, Paul Gilmore Feb. 1, "Arizona," 4, "We Are Kings," 6. PEOPLE'S (Alton & Alexander, managers).—North Bros' Comedians 6-8.

### WASHINGTON.

Spokane.—At the Spokane (Chas. Muchman, manager) "The Crown of Thorns," with Henry Woodruff, caught the fancy of four large audiences Jan. 23-25. "Arizona," with George Green, Alma Bradley, Irving J. Lancaster, Edward J. Farrell and Virginia Pearson, played to two big audiences 26, 29, and was well received. De Wolf Hopper, in "Happyland," 26-28; Spokane High School exercises 26, Grace George 31, Feb. 1, Florence Roberts 2-4, Spokane Elks Minstrels 6, 7, "Devil's Auction," 9, "George Washington," 10, 11, "Way Down East," 14, 15, "No Mother to Guide Her," 16, Frank Daniels 20-22, "Dream City," 26, 27, "Kerry Gow" 28, "Red Feather," 29-Mar. 1.

COLUMBIA (Geo. M. Dreher, manager).—Virginia Brissac and Willard Raymond Feeley were featured in "The Great Wall Street Mystery" week of 19, to S. R. O. Monte Carter, Marie van Tassel and Robert Barrett made the most of their changes. "Deadwood Dick's Last Shot" followed.

AUDITORIUM (E. C. Hayward, manager).—George McQuarrie had an excellent role as Gray Hawk in "The Real Man," week of Jan. 19, and his performance was convincing. Jessie Shirley was a vivacious Louise Ripley, while C. F. Ralston and Jack Amory were amusing in the comedy parts. Business was large. "Mispah" next.

PANTAGES (E. Clarke Walker, manager).—Twenty-five trained cockatoos headed the card week of Jan. 20, others being Tim Cronin, the Four Franks, the Sawdust, West and Benton, C. D. Gibson, illustrated songs and the moving pictures. Big business.

WASHINGTON (G. C. Blakeslee, manager).—Dan Crimmins and Rose Gore were the top lights. Others were: De Witt Young and Sister, the Four Browns and Severance, and moving pictures. Capacity.

SCENIC AND EMPIRE (V. H. Glover, manager).—Myrtle Barton scored a big hit in her role of the Four Browns and Severance. Big business.

ITEMS.—Spokane Lodge, No. 47, Theatrical Mechanical Association, which has grown from 35 to 125 members in two years, elected officers at its annual meeting. Past president, I. D. Holland; president, Charles Muehlman; vice president, Howard Foster; treasurer, Fred Thompson; financial secre-

### NICHOLAS POWER.

Nicholas Power has been identified with the moving picture business since 1899, and is known the world over as the manufacturer of "Power's Camerograph." Mr. Power was born in New York, and has spent much time in travel in America and Europe. Like most men who embarked in the moving picture business in its early days, Mr. Power made a small beginning, drifting into the business almost accidentally. At the close of the Spanish War, having wound up the business in which he had been engaged, Mr. Power visited Porto Rico in order to see what opportunity the newly acquired territory of the United States offered for amusement enterprises, and decided to tour the island with a show. He selected moving pictures as offering the most novel form of entertainment which he could present to the Porto Ricans, and at once ordered an outfit from New York. On the arrival of his machine and films Mr. Power immediately started upon his tour, which proved highly successful, but, what was of more importance in the light of ultimate events, it directed Mr. Power's attention to moving picture machines and the possibilities of the commercial end of the moving picture business; that is, the manufacture and sale of the machines, films and accessories. At the termination of his tour of Porto Rico, during which it may be noted that Mr. Power devised the first form of fireproof film magazine ever used in America, he returned to New York and opened the New York Film Exchange, in the Woods Building, at 115-117 Nassau Street, where the offices of the Nicholas Power Co. are now located. The company was incorporated Aug. 1, 1907, with Mr. Power as president; Baxter Morton, vice president and treasurer, and Lillian M. Power, secretary. The formation of the company was decided upon to facilitate the handling of the business and to give Mr. Power opportunity to devote his attention more to experimental work and less to the active management of the business. In pursuance of this object, the general management of the business has been placed in Mr. Morton's hands. One of the chief objects of the company is the export of the Camerograph in other countries. This department has come into existence through the demand for the Camerograph in other countries. Already the sales in Canada amount to a considerable number of machines every week, and a number of machines have been shipped within the past few months to Mexico, Central America, the West Indies, Bermuda, Great Britain, and even China. The call for the Camerograph in these countries, and a comparison of the foreign market with the machines, has satisfied Mr. Power and his associates in the Nicholas Power Co., that the field for the Camerograph in other lands is large, and under the experienced management of General Bresler the new export department is expected to show large returns in 1908.

ary. S. H. Metcalf; recording secretary, R. W. De Lion; sergeant-at-arms, William Gerlach; marshal, Henry Hollister; trustees, E. M. Reel, Charles Quinn and William Wallace; physician, Dr. E. L. Kimball. . . . E. Hedger, stage manager at the Columbia, was held up by footpads near his home evening of Jan. 22. Three men were arrested but Mr. Hedger could not identify them. . . . The 150,000 Club of Spokane entertained 1200 of its 2300 members at a spread and vaudeville entertainment in the State Armory Jan. 23. The chief stunts were by "Bill" Siebels, head doorkeeper at the Spokane Theatre; J. Oscar Peterson, assistant county clerk; W. C. Morris, cartoonist, of the Spokane Review; John De Witt, author and traveler; E. F. Waggoner, coal baron; George Drescher, J. C. West, the Mount Carlton Orchestra; the Rooster Quartette and A. C. Heath, baritone. Sixteen hundred names were enrolled Jan. 24.

Seattle.—At the Moore (John Cort, manager) Florence Roberts, week of Jan. 19, to large audiences. De Wolf Hopper 30-Feb. 1, Grace George 3-5, "George Washington Jr." 6-8, Frank Daniels week of 9.

GRAND (John Cort, manager).—"The Devil's Auction" week of Jan. 26. "Way Down East" week of Feb. 3.

SEATTLE (Russell & Drew, managers).—"Big Hearted Jim" week of Jan. 19, pleased big houses. "Peck's Bad Boy" week of 26, "As Told in the Hills" week of Feb. 2.

THIRD AVENUE (Chas. A. Taylor, manager).—"Week of Jan. 19 'A Chicago Tramp' had very good attendance. 'The White Tiger of Arizona' week of 26, 'The Bowery Girl' week of Feb. 2.

LOUISIANA (Pantages, manager).—Stage Director Fraley's finished methods are reflected in the excellent manner in which recent productions have been shown. "Are You a Mason?" week of Jan. 19, had capacity. "Blue Jeans" week of 26, "How Baxter Butted In" week of Feb. 2.

COLISEUM (D. G. Inverarity, manager).—New people week of Jan. 27: Adgie and her lions, Four Brown Bros. and Doc Kealy, Crimmins and Gore, Rose and Severance, Haydon and Davis, De Witt Young and Sister, Eddie Roesch and moving pictures.

PANTAGES (Alex. Pantages, manager).—New people week of 27: Bartholdi's cockatoos, Luigi Piccarro Trio, the Marcules, Geo. Wade, the Georgias, Lois Fuert, Muriel Window, "Butted In" week of Feb. 2.

STAR (Frank Donellan, manager).—New people week of 27: Albin, Bessie Allen, Keller's Virginia Bells, Coby and Garrison, Will King, Rob McBrain, and moving pictures.

THEATRE (Chas. A. Taylor, manager).—New people week of 27: Rinaldo, Byron and Blanche, Tracy and Carter, the Bimbos, Lola Fawn, George Keane, and moving pictures.

LYRIC (S. H. Friedlander, manager).—Week of 19: Posty's Oriental Burlesquers presented as their closing bill, "The Real Estate Brokers." Week of 26, return engagement of Lewis & Lake Musical Comedy Co., in "The \$10,000 Beauty."

FAMILY (John Cort, manager).—The Donald-Bell Theatre Co., in "A Parisian Princess," week of 19, had fair attendance. The work of Ethel Tucker, the leading lady, is deserving of special mention. Return to vaudeville week of 27, with: John Fielding Stock Co., Lord and Meek, William A. Lang, Sim Dempsey, Ida Elliott and company, Art Raymond, and moving pictures.

EDEN MUSSEY (W. W. Ely, manager).—New features week of 27: Vanity Fair Vaudeville Co., moving pictures, illustrated songs, Dorothy Dean, Grott and company, Allen Bradham, and Harry Smith.

TACOMA.—At the Tacoma (C. H. Herald, manager) Herbert Witherspoon Jan. 30, Teresa Carreno Feb. 1.

STAR (John McCabe, manager).—Star Stock Co., in "The Transgressor," week beginning Jan. 26.

SAVOY (J. Gevurtz, manager).—The Gorton Stock Co., in "The Gay Dr. Bill," week beginning 27.

GRAND (Dean Worley, manager).—Middleton's Military Girls, Gray and Graham, Harry L. Zeda, Thomas Glenroy and Marie Russell, Horton Latriska, Paul Stephens, Alice Wildemere, and Grandiscope for week beginning 27.

COAST VAUDEVILLE THEATRE.—Vaudeville, motion pictures and illustrated songs for week beginning 26.

KENTUCKY.

Louisville.—At Macauley's (J. T. Macauley, manager) "The Squaw Man," Jan. 27-29, had good business, with Wm. Faversham in the leading role. Margaret Bourne, in the part of Diana, showed dramatic strength. "The Great Divide," 30-Feb. 1, to large houses. "The Road to Yesterday" 3-5, "The Doll's House" 6, 7.

AVENUE (Chas. A. Shaw, manager).—Cole and Johnson presented "The Shoo-Fly Regiment" last week, to crowded houses. "Kidnapped for Revenge" 2-8.

MASONIC (Chas. A. Shaw, manager).—



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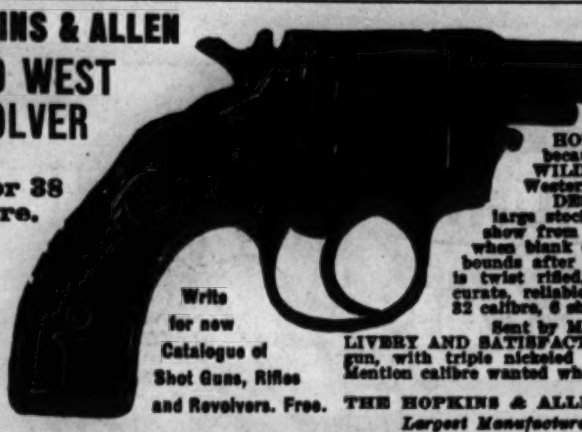


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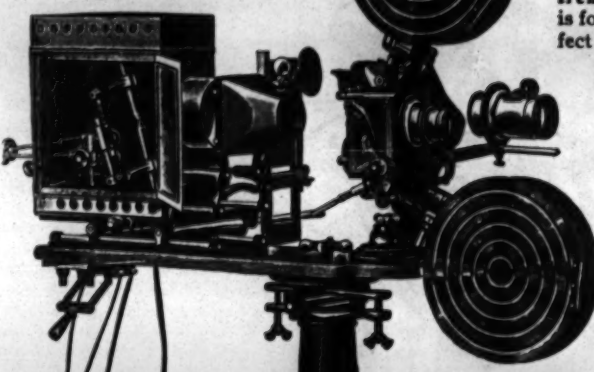
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No Replies by Mail or Telegraph.

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DRAMATIC.

R. E. Boston.—We have no knowledge of the present whereabouts of the party. Address party in care of this office, and we will advise the letter in THE CLIPPER letter list.

G. W. C. Punsztowney.—Address a dealer in musical instruments.

A. Reader, De Hilder.—Address G. H. Brennan, 1402 Broadway, New York City.

M. A. W. Elliott City.—He is called a female impersonator.

E. H. M. Alexandria.—Yorke and Adams are starring in "Playing the Ponies." It is a musical comedy. The attraction is playing Brooklyn, N. Y., Feb. 8-9.

M. L. London.—We have no means of knowing.

I. X. Z. San Angelo.—The party to whom you refer is best fitted to answer your question.

Schreiber.—The winter quarters of the Buffalo Bill Show are at Bridgeport, Conn.

OLD TIMER.—Edwin Forrest.

A. J. S.—We have no means of knowing.

CARDS.

J. E. D. Columbus.—A loss all he has put in the pot with B. wins, and A is penalized an amount equal to the amount of his original ante which goes into the next pot.

E. R. T. Boston.—No.

OUR CHICAGO LETTER.

FROM OUR OWN CORRESPONDENT.

Western Bureau of the N. Y. Clipper, 504 Ashland Block.

CHICAGO, Feb. 1, 1908.

With the thermometer hovering about the zero point for the greater part of the week, the theatres suffered somewhat, but the fine attractions felt it least of all, for the advance sale for them was large. The new attractions for the week of Feb. 2 include: Changes of Lawley Theatrical Opera Co., at the Auditorium, where Mme. Nordica made her final appearance last night, in the postponed performance of "Les Huguenots"; James O'Neill, in "The Girl of the Year"; "The Merry Widow," at the Colonial; "The Man from Home," at the Chicago; "The Wishing Hour," at the Garrick; "The Girl Question," at the La Salle; and "A Knight for a Day," at the Whitney, continue their runs to fine business, though the latter is in its last month. Marie Doro, in "The Morals of Marcus," at the Chicago; "The Wishing Hour," at the Garrick; "The Girl Question," at the La Salle; and "A Knight for a Day," at the Whitney, continue their runs to fine business, though the latter is in its last month. Marie Doro, in "The Morals of Marcus," at the Chicago; "The Wishing Hour," at the Garrick; "The Girl Question," at the La Salle; and "A Knight for a Day," at the Whitney, continue their runs to fine business, though the latter is in its last month.

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A Glance at Acts New to the Metropolis.

BY HANK.

Melitta Rossi, Murry Devine & Co.

Melitta Rossi, Murry Devine and company presented a new act, called "The Organ Grinder," at Pastor's last week, and made one of the biggest successes on a bill of general merit.

Miss Rossi is a splendid violinist, and the pretty setting in which her playing was placed, greatly enhanced its effectiveness.

Mr. Devine, in the title part, acted with remarkable feeling, and made the character a likable one. The girl who played the sister and the little boy who acted the part of the organ grinder adopted child, were capable, the boy proving to be quite a little actor. The sketch was carried to such a happy conclusion, but Miss Rossi's finished work on the violin made its unfolding all the more enjoyable.

In the story Tony, the organ grinder, is invited into the home of a wealthy young violinist, whose sister sees Tony and his little boy from her window. The organ grinder and little Bobby, who is passionately fond of the violin, have been coming to hear the celebrated girl violinist play, and Bobby, adopted son of the poor organ grinder, makes an immediate impression upon the girl. She offers to adopt the boy and have him educated by musical masters. At this Tony at first demurs, but is finally convinced it is for the boy's good, and therefore gives him up.

The little story is appealingly told, and the players were given several curtain calls for their work. The act ran about twenty minutes, on the full stage.

N. W. Earl, Vera Curtis and Company.

N. W. Earl, Vera Curtis and company presented a playlet, in slang, by Porter Emerson Browne, entitled "Ganey Cass," at Pastor's last week, and the merits of the act, coupled with some acting of good calibre, lifted the offering into prominence.

Mr. Earl, an easy, natural actor, spoke his slangy lines as though to the manner born, and his unaffected style got over the footlights in short order. Miss Curtis did excellent work in support, and Frank Garfield also won honors.

"Ganey Cass" is a never-do-well, who drifts back to town from the tracks and his old haunts to marry Helen Varick, whom he really loves, and who is likely to be forced to marry him for his big fortune by the terms of a will. It appears, however, that if Cass refuses to marry Helen she gets the money, and when he finds out that the girl is really in love with a young inventor, Floyd Travers, he tells her that he will give up his claims on the inheritance in order that she may get the man of her choice.

Mr. Browne tells his story with directness and good effect, and the eighteen minutes consumed in its telling were nicely filled in. The full stage is used.

Manley and Sterling.

"Kid Hickey," a slang sketch, played by Manley and Sterling at Pastor's last week, told an interesting story in a long and amusing way. The bright little turns of speech that every once in a while fell to Mr. Manley's lot.

Maurice Manley, in make-up and speech every inch a "bug," got considerable humor out of the lines, his capable reading of them, and Dolly Sterling, looking very pretty in her riding habit, rendered an excellent account of herself.

Kid Hickey, a big hearted but uneducated "scraper," saves the life of Gabe, an heiress, and during their conversation she learns that the Kid, while at the zenith of his glory in the ring, under another name, was the man who saved her from drowning some years before. The Kid's efforts in bringing her safely to shore at that time so exhausted him that he lost the most important fight of his career, which was scheduled for the same night. The curtain descends as the Kid and the heiress decide that life together is the best for both of them. The act ran about eighteen minutes, on the full stage.

Max Freeman.

A contortionist and posturer, Max Freeman, presented a good act at Pastor's last week, his stage setting being more elaborate than is usually contributed by an act of this kind.

As the curtain rises he is shown in the green costume of a



playfully satirical on the subject of vaudeville. The Mikado" at the Savoy, the ban imposed on the opera during the visit of Japanese royalty to London having been removed.

Harry Lauder says he is offered \$5,000 a week for fifty-two weeks' work in America, but English contracts for the moment impede the progress of the negotiations.

"Edwin Drood" is a failure at His Majesty's Theatre. The play will be withdrawn on Saturday, Feb. 1, and on the following Tuesday Mr. Tree will reproduce the play founded by W. J. Locke on his novel, "The Beloved Vagabond." The run is tentatively produced at Dublin while Mr. Tree was on tour lately.

Those truly entertaining entertainers, "The Follies," are to be located at the Apollo Theatre for some time to come.

Lena Ashwell determined that she would never run a play to death at the Aldwych; so, although "Irene Wycherley" is still attractive, its probable successor, "The Adventures" by Cicely Hamilton, is well in hand.

Hall Caine has gone to Egypt to get local color for a play which he has in his mind.

Forbes Robertson will, in Edinburgh, eight weeks hence, produce a play by Henry James, in which a gentle girl improves the spirit of a revolutionary politician. It was rumored that Mr. James was so angered by the reception of "Guy Devernay," at the St. James Theatre, some ten years ago, that he repudiated the stage.

Charles Courtwright has undertaken to "produce" a play by George Bernard Shaw, "The Philanderer," for Ellen Terry. He will first be exploited on the road.

Edwin Millard, the well known dramatic actress, has been persuaded to vaudeville by Oswald Stoll.

Lewis Waller and E. J. Vedrenne have become partners in the directorate of the Lyric Theatre. One of the first productions under their management will be that of "The Duke's Motto" rewritten by Justin Huntley McCarthy.

Charles Frohman has promised to give a wedding present to any member of "The Gay Gordons" company who shall marry from the Aldwych Theatre.

Much stricter rules are contemplated by the London County Council, with the object of mitigating the dangers of the cinematograph. The idea is that skilled operators are the greatest safeguard of all.

Edith Wynne Matfield sails for America to-day. She will appear under the management of Henry Miller, in two plays written by her husband, Rann Kennedy, entitled "The Servant in the House" and "The Winter Feast."

There is trouble between our theatrical and music hall managers and the County Council, which now objects to the utilization of "standing room" in places of amusement.

Herbert Swears admits that his play, "The Whirlpool," which the Kendals will produce on tour immediately, is "taken from an American source."

F. R. Benson is about to do a Don Quixote play shortly. The character is fascinating to an actor of a certain temperament; but Irving's experience with Don Quixote was not encouraging.

"Stingray," the gentleman bushranger, is the next criminal character to be translated from popular fiction to the dramatic stage. A play with E. W. Hornung's creation for its hero, will be E. J. Vedrenne's next production at the Queen's Theatre, with Henry Ainley as Stingray, and Hilda Anthony as the prima donna.

W. T. Elwanger, whose sketch, "The Peacemaker," made such a hit here, has organized a company for the performance of an elaborate vaudeville show, entitled "Hearts of Gold." It is melodramatic in its style, but has an element of comedy. There are introduced songs and glee, and many auxiliaries. The sketch had a friendly reception at the Palace, Camberwell.

Pazamo, a lion tamer attached to Chipperfield's traveling menagerie, was badly mauled by a brute on Monday.

Oswald Stoll's newest sketch production at the Coliseum is chiefly remarkable for the fine acting of Lynn Harding, a well known performer on the theatrical stage, as "The Man in Motley." Tom Gallon, the novelist, has the knack of a weird story, but in this case it has not made so good a play. A young student, who has committed a murder, steals a fancy dress for his disguise. He encounters a burglar, who fixes him with the murder. The poor wretch sees but one alternative—suicide—and takes it.

On Sunday last the annual general meeting of the Variety Artists' Federation was held. The membership now approximates 4,000. Cash in hand amounts to \$7,500—it would have been more but for the \$1,500 paid in settlement of an action for libel brought against "The Performer," the official organ of the federation, now declared to be a paying proposition. The secretary's report confessed that during the past few months the federation had had to encounter internal dissensions and money trouble. But amity and affluence now prevail. The business to which the federation is now addressing itself is the reduction of agency charges and the alteration of agency commissions.

Bert Clarke, of Clarke and Hamilton, whose exclusion from the federation caused so much controversy, has been reinstated. As a result, Phil Ray and Will Evans have resigned.

Henry Belcham, the vaudeville editor of "The London Era," has just been testimonialized after twenty-five years' service.

County Court Judge Smylie has given his decision in the case of the Sisters Morgan against Frank Macnaghten. At one of Macnaghten's north country halls the singer forbade the girls to sing a song he thought silly and meaningless. They persisted, and he rang down the curtain, terminating the engagement. The Morgans brought suit for salary, alleging breach of contract, also for damages in respect of injury done to their professional reputation by the incident. Judge Smylie disallowed the claim for salary, saying that the manager was within his rights—there was no breach. With the claim for damages he was not content to deal. The Morgans must bring suit in a higher court.

A statement that the Variety Artists' Federation is in debt to the White Rats of America for cash advanced during the music hall strike, is officially denied.

Another old time music hall, the Metropolitan, near the Marble Arch, is to be reconstructed, then run on the two houses a night system.

There has been a vast concourse of traveling showmen in London this week. Although what you call the street fair does not flourish here, there are still small fairs and pleasure grounds in sufficient number to fix the traveling showmen at 70,000, the government census record. Many of them come to London during the winter, to work the mammoth Fair City at Earl's Court, and the World's Fair at Islington. So this time and place is chosen for the annual meeting of the great society, the Showmen's Guild.

Lord George Sanger, the veteran circus proprietor, presided, as he has done for many years, and declared once more that this must be taken as his farewell, for he is more than eighty. But we at hope he will bob up serenely again. On Monday night there was a great ball at the Olympia, and on Wednesday night there was a supper and dance at the World's Fair, Islington, both pleasant functions. The show business has not, however, been very flourishing this year.

Bransby Williams, who has put in quite a long season at the London Hippodrome, opens the Moss Empire tour, at Edinburgh, on Feb. 3.

Riske and Amber have now completed twelve months in England. They are just

now at the Oxford Music Hall, booked for several weeks in town. Their quaint dialogue, fine singing and burlesque make-up are much admired.

Paul Cinquevalli, safe home from America, gets to work at the Empire, Liverpool, on Monday. Quite soon he begins a long engagement at the London Tivoli.

A dividend of seven per cent. has just been declared to the stockholders of the London Pavilion, which, in its time, has done much better.

Barton and Ashley were CLIPPER Bureau callers on their arrival in London. They are filling in a few dates with "Canal Boat Sal," then they do their new act at Liverpool first.

News of Adeline Gence's success in America has reached us by cable, and been received with pleasure.

## On the Road.

For Supplemental List See Another Column.

### DRAMATIC AND MUSICAL.

Adams, Maude (Chas. Frohman, mgr.)—N. Y. City 3-29.

Albion Opera (Milton & Sargent Albion, mgrs.)—Brooklyn, N. Y., 3, indefinite.

Allen, Viola (Lieber & Co., mgrs.)—N. Y. City 3, indefinite.

Anderson, F. Aug.—N. Y. City 3-8, Philadelphia, Pa., 10-15.

Arthur, John (Follmer & Coleman, mgrs.)—Ogden, Utah, 3, Grand Junction, Col., 5, Aspen, Colo., 7, New Castle, Ind., 13, Terre Haute 14, 15, Florence 11, Los Angeles 13, Trinidad 14, Raton, N. Mex., 15.

American Stock (Arthur E. Herbst, mgr.)—Chicago, Ill., 3-8, Richmond, Ind., 10-15.

Aubrey Stock (D. Otto Hittner, mgr.)—Racine, Wis., 3-8, Denver, Colo., 10, indefinite.

American Stock (Edison, mgr.)—Gordon, Neb., 3-5, Bassett 6-8, Valentine 10-12, Stuart 13-15.

"Around the Clock," Gus Hill—Dayton, O., 3-5, Indianapolis, Ind., 6-8, Columbus, O., 10-12, New Castle, Ind., 13, Terre Haute 14, 15, "Arizona" (David J. Ramage, mgr.)—Galveston, Tex., 5, Dallas 6, Ft. Worth 7, S. Waco 10, Austin 11, San Antonio 13, Galveston 14, Beaumont 15.

"Anita, the Singing Girl" (A. J. Spencer, mgr.)—Pittsburg, Pa., 3-8.

"At the Old Cross Roads" (Arthur C. Alton, mgr.)—La Crosse, Wis., 3, Grand Rapids, Mich., 7, Merrill 8, Wausau 9, Antigo 10, New London 11, Green Bay 12, Sheboygan 13, Manitowish 14, Neenah 15.

"Are You Crazy?" (H. Lawrence, mgr.)—El Centro, Mex., 5, San Pedro, Cal., 6, Redland 7, Riverside 8, Needles 9, Kingman, Ariz., 10, Prescott 11, Phoenix 12, Mesa 13, Jerome 14, Williams 15.

"Along the Kennebec" (N. E. Tucker, mgr.)—Galveston, Tex., 5, Lake City 6, Live Oak 7, Valdosta, Ga., 8, Jacksonville, Fla., 9, Trenton, Mo., 5, Quincy, Ill., 6, Burlington, Ia., 7, Keokuk 8, Alton, Ill., 9, Decatur 10, Paris 11, Brazil, Ind., 12, Crawfordville 13, Bloomington 14, Bedford 15.

"As Told in the Hills," West (Macmillan & Farley, mgrs.)—Seattle, Wash., 2-8, Portland, Ore., 3-5.

"At Yale" (Jules Murray, mgr.)—Indianapolis, Ind., 3-5, Springfield, Ill., 6, 7, Peoria 9-12, Jacksonville 13.

"As Told in the Hills" (Neditt Scoville, mgr.)—Beaver Falls, Pa., 5, Rochester 6, New Kensington 7, Latrobe 8.

"At Cripple Creek"—Chicago, Ill., 9-15.

"At the Wayside Inn," Southern (N. E. Tucker, mgr.)—Benton, Ill., 5, Harrisburg 6, Marion 7, Herrin 8, Highland 9, Greenup 10, Toledo 11, Casey 12, Westfield 13, Kansas 14, Windsor 15.

Barrymore, Ethel (Chas. Frohman, mgr.)—N. Y. City 3-15.

Belle, Kyrie, and Margaret Illington (Chas. Frohman, mgr.)—N. Y. City 3, indefinite.

Bates, Blanche (David Belasco, mgr.)—N. Y. City 3-15.

Bingham, Amelia (Pittsburg, Pa., 3-8.

Burgess, Nell—Troy, N. Y., 6-8, Brooklyn 10-15.

Burt, Laura, and Henry Stanford (Ernest Shipman, mgr.)—Benton, Ill., 5, Albany 6, Cohoes 7, Troy 8, N. Y. City 10-15.

Bernard, Sam (Chas. Frohman, mgr.)—Philadelphia, Pa., 3, indefinite.

Bell, Dick (Fred Lee Shubert, mgr.)—Wilkes-Barre, Pa., 13.

Bishop, Chester Stock (Geo. R. Helmbold, mgr.)—Nagars Falls, N. Y., 4-8, Bradford, Pa., 10-15.

Bennett-Moulton—Easton, Pa., 3-8, Allentown 10-15.

Bennett-Moulton—Bridgeton, N. J., 3-8, Morris-town 10-15.

Bennett-Moulton (Geo. K. Robinson, mgr.)—North Adams, Mass., 3-8, Kingston, N. Y., 10-15.

Burgess (Earl) Co., Burgess & Himmelsheim—Madison, Wis., 3-8, Rockford, Ill., 10-15.

Burgess (Earl) Co., Burgess & Himmelsheim—Hanover, Pa., 3-8, Lewistown 10-15.

Broadway Theatre Stock (Eugene Bryant, mgr.)—Applegate, Pa., 3-8, San Antonio, Tex., 3, indefinite.

Bunting, Emma, Burgess & Himmelsheim (Roy Applegate, mgr.)—San Antonio, Tex., 3, indefinite.

Brown, Kirk (J. T. Macaulay, mgr.)—York, Pa., 3-8, Newburgh, N. Y., 10-15.

Bon Ton Stock (Cooke & Leyburne, mgrs.)—Oneonta, N. Y., 3-8, Gloversville 10-15.

Brown, H. H. (H. H. Sings, mgr.)—Corcoran 7, Wharton 6, Bay City 7, Matagorda 9.

Black Patu Troubadours (Voelkel & Nolan, mgrs.)—Atchison, Kan., 5, Topeka 6, Clinton 7, Ottumwa 8, Iowa 9, Des Moines 10, Ida, Id., 11, Yacoo City 12, Jackson 13, Port Gibson 14, Baton Rouge, La., 15.

Barrie Stock (Barrie & Graham, mgrs.)—Oreokett, Tex., 3-8, El Paso 10-15.

Broadway Theatre (Eugene Bryant, mgr.)—Paris, Kan., 2-8, Altamont 9-15.

"Brewster's Millions" (Frederic Thompson, mgr.)—Bridgeton, Mass., 5, Worcester 7, 8, Boston 10-15.

"Brewster's Millions" (Cohan & Harris, mgrs.)—Galveston, Tex., 5, Houston 7, Austin 8, San Antonio 10, El Paso 12, Corsicana 13, Shreveport 14, Texarkana 15.

"Brown of Harvard" (Henry Miller, mgr.)—St. Paul, Minn., 10-12, Minneapolis 13-15.

"Boy Detective" (H. H. Sings, mgr.)—St. Paul, Minn., 10-12, Minneapolis 13-15.

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"Bedford's Hope" (Stair & Havlin, mgrs.)—Cleveland, O., 3-8, Harrisburg, Pa., 13-15.

"Bonnie Brier Bush" (Sullivan & Colvin, mgrs.)—Quappelle, Sask., Can., 6, Indian Head 7, Wolseley 8, Regina 10, Grenfell 11.

"The Sewing Machine Girl" (A. H. Woods, mgr.)—Waverly, N. Y., 3, Elmira 6, Corning 7, Hornellsville 8, lean 11, Salamanca 12, Du Bois, Pa., 13, Kittanning 14, Butler 15.

"Burton and the Girl" (Mittenthal Bros., Amuse. Co., mgrs.)—Rochester, N. Y., 3-5, Syracuse 6-8, Buffalo 10-15.

"Burgomaster" (Wm. F. Cullen, mgr.)—Denver, Colo., 2-8, Colorado Springs 10, Trinidad 12, Albuquerque, N. Mex., 14.

"Big Hearted Jim" (Harry J. Jackson, mgr.)—La Grande, Ore., 5, Baker City 6, Weistler, Ida., 7, Boise 8, Blackfoot 10, St. Anthony 11, Parker 12, Sugar City 13, Rexburg 14, Idaho Falls 15.

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"Boy with the Red Hair" (Howard Hall Amuse. Co., mgrs.)—Philadelphia, Pa., 3-8.

"Billy, the Kid" (Western W. W. Potts, mgr.)—Plymouth, Ind., 5, Frankfort 6, Noblesville 7, Ellettsburg, Ia., 8, Casey 11, Paris, Ill., 12, Pana 13, Mattoon 14.

"Broadway After Dark" (A. H. Woods (W. R. Riney, mgr.)—Chicago, Ill., 2-8, Cincinnati, O., 10-15.

"Bowsy Girl"—Seattle, Wash., 2-8.

Crane, Wm. H. (Chas. Frohman, mgr.)—Pittsburg, Pa., 3-8, Altoona 12.

Collier, Wm. (Chas. Frohman, mgr.)—Lynchburg, Va., 6, Richmond 5, Newport News 7, Norfolk 8, Brooklyn, N. Y., 10-15.

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Carle, Richard (Chas. Marks, mgr.)—Kansas City, Mo., 2-5, St. Joseph 6, Omaha, Neb., 7, 8, Des Moines 12, Milwaukee, Wis., 13-15.

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REFRAIN: Slowly Gracefully.  
For one sight of you,..... I'm starv-ing for one sight of you, Just for a glimpse of eyes so true.

Dark-ere the nights, the world seems drear, Life holds no charms with-out you, near;... I do not crave for plea-sures gay, Your sweet face  
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"HOO-OO! AIN'T YOU COMING OUT TO-NIGHT?"	Unequaled RHYTHM. NEW IDEA. MY HIT FOR 1908.	6 BOTH WORDS AND MUSIC BY	Hoo-oo, hoo-oo, hoo-oo, ain't you coming out to-night? Hoo-oo, hoo-oo, hoo-oo, we'll have lots of fun all right! Hoo-oo, hoo-oo, hoo-oo, the big moon is shining bright. We'll play "Hide and Seek," and who's it mustn't peek! Hoo-oo, hoo-oo, hoo-oo.
"LISTEN TO THE KNOCKING BIRD"	A great Coon Song, equally as Original as Because I'm Married Now.	HERBERT INGRAHAM,	Oh! listen to the Knocking Bird, The Anvil Chorus may sound fine, I'd sooner be that other bird, But that Knocker's tune don't go for mine. That they call the wise old owl. Oh! listen to the Knocking Bird, A most distasteful fowl.
"ROSES BRING DREAMS OF YOU"	A better class of Ballad. Beautiful Lyrics and Music.	HERBERT INGRAHAM,	Roses, roses, roses bring memories of you, dear, Memories of love's sweetest hours, Telling our love to the flowers. Roses, roses, your love was like the roses, Fresh for a day, but they faded away. Red roses bring dreams of you.
"SHE'S THE DAUGHTER OF AN A-P-A"	A Corking Irish Song. Not Offensive But Humorous.	WRITER OF "BECAUSE I'M MARRIED NOW."	She's the daughter of an A. P. A., and no matter, laddie, what you say, If you tease your daddy till doomsday, I won't let you have your way. Though she's rich and pretty I'll admit, If she were our kind I wouldn't mind a bit: &c. &c.
"WOOING TIME"	Another Novelty. Jangling Words, Catchiest of Music.	MARRIED NOW.	Wooing time, sweet wooing time, You kiss your little sweetheart, once or twice. She says, "You stop," but thinks it's awful nice, In wooing time, that time sublime, You tell those olden, golden tales, In wooing time.
"WHEN THEY'RE BRINGING IN THE CORN"	My New Rural Ballad. Everybody says it's "Great." SLIDES.	ALFRED BRYAN AND SEYMOUR FURTH.	When they're bringing in the corn, I'll be thinking, Jessie dear, Of that sweet love you gave me when you were with me here, Where we roamed amid the clover, and birds sang sweet at morn. I'll be waiting for you, Jessie, when they're bringing in the corn.
"I'M LOOKING FOR THE MAN THAT WROTE 'THE MERRY WIDOW' WALTZ"	Sensational Hit Featured by Virginia Earl, Felix & Caire	EDGAR SELDEN AND SEYMOUR FURTH.	I'm looking for the man that wrote "The Merry Widow" waltz, And if I chance to find him, he'll need more than smelling salts. He'll never write another. He'll think of home and mother; I'm looking for the man that wrote "The Merry Widow" waltz.
"DIXIE DAN"	BLANCHIE BRONCO'S Triumph in The Gay White Way.	WILL D. COBB AND SEYMOUR FURTH.	Dixie, oh, Dixie, Dixie Da-a-a-a-n, Ambler, ramblin', gamblin' minstrel ma-a-a-n, Coal-black color all except my teeth, with a loving disposition underneath. My heart pines for the girl I left behind, Oh! Dixie! &c. &c.
"CECELIA WITH A CAPITAL 'C'"	JOSEPHINE SABEL'S BIG HIT.	ED. MORAN AND SEYMOUR FURTH.	Cecilia, can't you see Cella, You are the girl for me, I love your Irish ways? Not Bedelia, nor Cordelia, nor Cecilia, my darling Cella, Ohelia, nor Amelia, Please set my heart at ease, But Cecilia, with a capital C. Whisper that word, Cecilia.
"THIS IS NO PLACE FOR ME"	THE COMIC SONG OF 1908.	By Writers of "NO WEDDING BELLS FOR ME."	This is no place for me, 'Tis not where I ought to be. On the corner I'll have tea to drink, But the tea they serve there is not pink. So good-bye, I can see This is no place for me.
"DARLING"	Beautiful BETTER CLASS SONG SLIDES.	ARTHUR J. LAMB AND FRED V. BOWERS.	Darling, Darling, Beautiful name, so fond, so dear; Music so sweet, every time I repeat Darling, Darling, This is the song I'll sing all life long. Darling, I love you so.
"I'M GOING AWAY"	HETTY KING'S One Great Big Success. A Novelty.	W. HARGREAVES AND W. LETTERS.	I'm going away, I'm going away, Good-bye to-day; Of sweethearts I have three, It's all tommy rot, Things are getting hot for me; I can't wed the lot, I'm going to say I'm going away.
"WOULD YOU MISS ME?"	A GEM OF SONG. Valuable as a Duet or "Get Back."	WORDS AND MUSIC BY	Would you miss me if I were to leave, would you miss me just enough to grieve? Would you miss me just a little bit, now tell me true? Would you miss the love-tales that I tell, would you miss the one you loved so well? Would you miss me just a little bit like I'd miss you?
"YOU'LL BE SORRY JUST TOO LATE"	A Kid Duet. Just the thing you've been looking for.	BILLY GASTON.	You'll be sorry just too late, Say you're sorry, cross your heart, When my love has turned to hate, Then I'll give you one more start. Then you'll miss my kiss each day, If you are, don't hesitate, And a little girl at play; You'll be sorry just too late.
"THIS AIN'T SUCH A BAD TOWN AFTER ALL"	Answer to his famous "Gee, but this is a Lone-some Town"	"BAD TOWN." WORDS BY ARTHUR KLEIN.	This ain't such a bad town, after all; Everything looks fosey, everyone looks cozy, In this town amongst the timbers tall. You will always find a welcome when you call. This ain't such a bad town after all, &c. &c.

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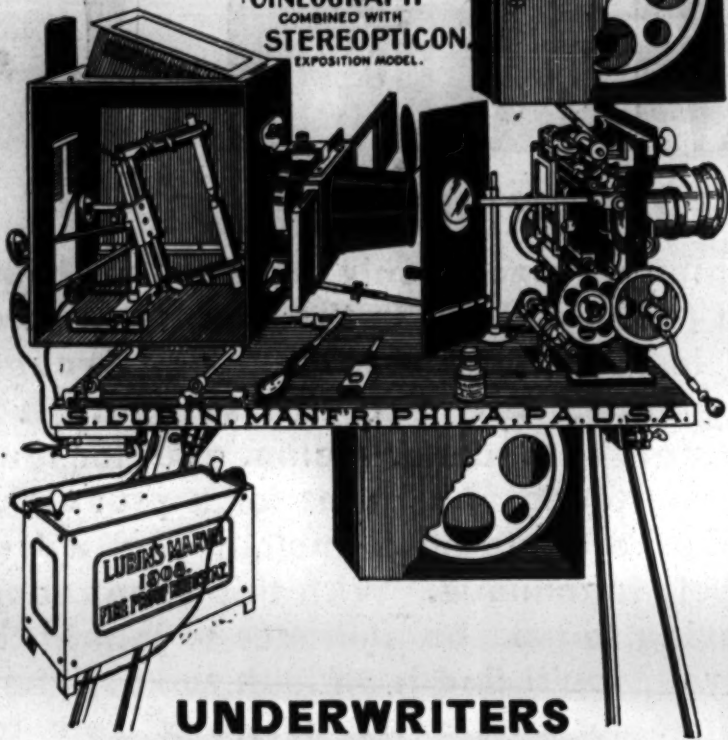
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"MUSIC HATH CHARMS" Comedy	-	500ft.
"GAINSBOROUGH HAT" Comedy	-	517ft.
"THE SCOUT" Comedy	-	634ft.
"ANCIENT HEADGEAR" Comedy	-	527ft.
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